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ON SANITY IN ART.

I AM a little diffident about using the word "sane" with reference to musical art. It has been made the watch-word of the commonplace, who, if they recognized the truth, would know that they are the least sane of men and women. Why the man of good digestion and steady nerve, the man of whom we say, "He is so well balanced," should have the monopoly of an admiration for sanity I do not know, seeing that his limited outlook on life and his limited appreciation of the almost unlimited fields of human thought do not really stamp him as sane in the higher sense. On the other hand, it is difficult to understand why the artistic nature of a certain type is so proud of being thought insane. If you speak to such a one you will find, as often as not, that his ideas on most subjects are sane enough in all conscience. I know many a successful merchant or lawyer, in whose hands I would willingly place the direction of my affairs, who will not or cannot bring the same faculties to his appreciation of art as he employs in the commercial traffic of everyday life. To him music or painting or literature is a thing apart. He will tell you so quite frankly. To-night he will listen to a long selection from *Parsifal*; to-morrow morning he will check an invoice dealing with brass taps. And, so far as one can judge, it never seems to strike him that the man of last night is quite distinct from the man of this morning. In the same way, I have met many people who will be vastly affected by a modern play dealing with a modern problem, and yet I have known them act, more or less, in their everyday life in the very way held up to opprobrium in that particular play. There seems with such people an absolute separation between themselves and their appreciation of art. At bottom it is a flippant view of art—the view of that most flippant of creatures, a man of the world. He recognizes that there are certain ideas which may be played with for the sake of intellectual sport, but never for a moment does he suppose that these ideas should have a practical bearing on life itself. It was a recognition of this which made Tolstoy, I suppose, write his diatribe against art-music in general and Wagner in particular; but, like all fanatics, he took a wrong basis for his remarks, making the uncultured peasant the arbiter in artistic matters.

This exordium is necessary for an explanation of my position towards sanity in art. I do not wish to be confounded with the man who is only negatively sane. For if I appraise sanity very highly it is not because I admire brightness and joyousness only, but because I dislike the pessimism which springs from diseased ideality, and also because I think art of all kinds should mirror human life and thought, so that these can see themselves the more clearly focussed, and music or literature or painting be part of our lives and not a separate psychical existence. That double life, indeed, is one of the characteristics of the insane. A man who dispenses drugs over a counter in the daytime will, if he have a touch of insanity, imagine himself a Napoleon when free from his shop; and if the edges of the double life become blurred, so that the one existence runs into the other, we have the beginning of an insane state of mind. This can never happen to my well-balanced man of good digestion, for in the morning he throws off his impressions of the previous night, which is equal to saying that an appreciation of art has no real hold over his mind. But it does happen to the more sensitive human being whose sole pleasure is in the appreciation of an artistic representation of life and not, or to a very limited extent, in life itself. And because art has such an effect on a sensitive nature, I think it is deplorable that so much modern music, to take only one manifestation of art, is given up either to the musical description of insane thought or to the expression of neurotic excitement.

It is certainly difficult to draw a hard and fast line between sanity and insanity in art, but, perhaps, we may begin with pessimism. I have said that the pessimistic frame of mind springs from diseased ideality. That, I think, is true. The modern philosopher of the Nietzsche type, however, will tell you that ideality itself is a mental disease. That is only a half truth. It is certainly a mental disease when it springs from a want of grasp of existence, from a lack of the sense of proportion, so that a false standard of existence is set up, and life itself judged by that standard. But there is a real ideality founded on an observation of the working of nature, which in every branch of life makes for perfection. The unhealthy or insane has no place in nature; it dies and rots away in the natural course of things. Only

man treasures the abnormal and unhealthy, and he has even made the conservation of these a virtue, an ideal. That is why Ibsen and, in his own way, Wagner have outwardly fought idealism, whereas the whole tenor of the work of these geniuses is really idealistic—that is to say, it sets up a standard of perfection based on reality. That is the attitude of the strong man towards life. Pessimism is the complaint of the sentimentalist who finds that life is not to be measured by his ready-made standard of idealism, a standard which is set up not from experience of life, but from the dreams of youth. It is a building with its foundations laid in the air. These remarks are necessary because, though music says nothing definite, there is no mistaking its emotional tone, and the pessimistic young composer of the present day has such a mastery over orchestration and the hundred and one tricks of his art, that he can make his compositions one long whine, wonderfully complete in its expression. I take Richard Strauss's "Tod und Verklärung" symphonic-poem as an example. The book of the last Philharmonic concert omitted the "programme." It is the whine of a sick man on his death-bed, thinking of his childhood's golden dreams, of the ideals that life itself has shattered, and only at last finding in heaven what he sought for in vain on earth: world redemption, world re-birth. There you have diseased idealism, the whine of the weak. Compare it with Browning's robust "All's well with the world," and you have the antithesis of diseased idealism. In Strauss's symphonic-poem you have musically the emotional interpretation of this soul-whine. It even conditions his workmanship, and so far is artistic. But what good does such wire-drawn, grey, drab, bloodless music do for us? Does it help us to bear the ills of life? Does it give us courage? If any sensitive amateur lets it into his soul, will he be the better able to take up his morning's fight? Then, another instance. Another young composer, Fritz Delius, came before us last month with a number of his compositions. He is not so morbidly idealistic as Richard Strauss, and much of his music had the health and vigour of life, but one of his symphonic-poems, "The Dance goes on," describes how a young lover, who loses faith in his mistress's love because, like a sensible girl, she refuses at the last moment to find peace in death with him, plunges into a lake and commits suicide all by his "lonesome." Why did he not attempt to find peace on earth, the endeavour of all great souls? Because he was a diseased idealist with a standard of what love should be. The worst of the matter is that this present-day morbidity is actually retarding modern expressions of art. Much is written against the symphonic-poem on its æsthetic side, but half the objections that can be raised are due not so much to its form as to the character of the music, which is conditioned by the subject illustrated. The symphonic-poem has hardly had a chance since Liszt wrote his "Orpheus" and "Tasso" because first Dvořák, then Tschaiakowsky, and now Richard Strauss and Delius, have all taken either morbid or diseased idealistic subjects, with the result that, artistically, there can be and is no beauty or health or life in their music.

It is compositions such as these that make us turn back to Bach and Mozart, not because we are tired of modern complexities of musical art, but because the tone of modern compositions is so morbid and soul-atrophying that we long for the pellucid grace of Mozart and the manly dignity and pathos of Bach. I have confined myself to only one aspect of the insanity of modern music, but, if there were space, much could be said against the

influence on life of the more morbidly sentimental Chopin compositions, of the pessimistic whines of the first and last movements of the "Pathetic" symphony, and, to take another aspect, the excessive and theatrical emotion of much of Wagner's music. But it would be impossible to treat briefly of that aspect of modern music without being misunderstood as one who denies all sentiment, all pathos, all emotion to music—a thing which is far from my thoughts. Only it is time that a protest should be made against the pessimistic morbidity and the unhealthy insanity which are surely strangling the growth of modern music.

EDWARD A. BAUGHAN.

AN HOUR WITH AN OLD ORGANIST.

IT is good at times to turn aside from the storm and stress of modern art in order to see what manner of men our predecessors were in a more restful age. We therefore propose to summon from the shades for a brief space Mr. Jonas Blewitt, an organist who flourished in the latter half of the last century. In his "Complete Treatise on the Organ, to which is added a set of Explanatory Voluntaries composed expressly for the purpose of rendering theory and practice subservient to mutual elucidation," we see as in a mirror the exact condition both of organ building and organ playing in the days when George the Third was king, otherwise known as "the good old times."

The author's preface is a masterpiece of its kind, that is, the grandiloquent style of the period. Mr. Jonathan Battishill is thus apostrophised:—

"SIR,—Had I adopted a custom which, I fear, has sometimes prevailed—I mean, if, while I solicited your Patronage for the following little work, I had secretly intended, indirectly at least, afterwards to establish an opinion of my own critical knowledge in the Science of Music, under the plausible veil of delineating your professional Knowledge and Talents—I should, even in my own opinion, have been deserving of the keenest censure. Fortunately, however, it must be allowed, that if even such had been my motive, the public voice has long been in the habit of anticipation, and that consequently Adulation has no valuable Gem to offer upon the occasion. "In this Dedication therefore, I only wish to announce the honor of your most respectable Sanction to this Address, and of the probable Hope which you seem to entertain, that my present efforts, more especially among the junior members of the Profession, will not be intirely useless. I take the Liberty of subscribing myself, with all due respect, Sir, your much obliged and devoted servant,

"JONAS BLEWITT."

A "preliminary address" there is also, in which our author observes that "in conformity to the commendable practice of this very liberal age in every scientific branch, he has made no wilful reserve."

The organ, as known to Mr. Blewitt, "is an instrument which consists of from one set to two sets and an half of keys, and from eight to twenty-four stops. The Full or Grand Organ," he says, "has two and an half sets of keys, sometimes three sets, though but seldom. Of the latter I know but one instance, which is at *St. Catherine's*, near the Tower, *London* (the Organ builder named *Green*), where the upper set of Keys speak from double G to F# in the lower Octave by a communication with the Choir Organ, and form a Grand Swell from Gamut G in the Bass to E in Alt. I had almost forgotten to mention one kind of this instrument, which consists of a set and an half of Keys; the Full and Choir Organ are on the lower set of Keys, the Choir being introduced in the usual manner, namely, by a Pedal—and on the half-set is the Swell, or Echo."

Bach died in 1750; our author was born in or about this year. Samuel Wesley (the great Bach enthusiast) is included in a list of contemporary players whom the

learner is advised to hear, "because it is so beneficial to the understanding, and such a surprising auxiliary to the ear" (on this point our author certainly made "no wilful reserve"); yet, from beginning to end of this curious treatise, *no mention whatever is made of pedal playing.* The only "pedal" spoken of is the old shifting movement which reduced the "great" to a softer "choir" combination!

Our English builders in those days were making progress backward, by extending the manuals downward. Blewitt puts this very clearly:—"The ancient organs, many of which are yet in being, were from double C in the Bass, to C, and sometimes to D in Alt. An addition was then made of two Keys in the Bass, double A and G; and these are called Short Octaves: some are to be met with having double A only. But the modern Short Octave organs go up to E in Alt. A Full-compassed Organ therefore is from double G in the Bass, completely up to E and F in Alt. The double G \sharp is frequently omitted, being a very expensive key, and is in truth not of material consequence" (*i.e.* in the days of unequal temperament). The organ in St. Paul's, he informs us, is the fullest organ in compass to his knowledge—the "great" from C C C to D in alt; the choir from F F, and the swell from tenor C—and "is supposed to be the finest organ in the world," but he is of opinion that "the *Temple* organ far exceeds it in effect."

Some explanations concerning the stops and their use read curiously to us:—

"The Open Diapason is of metallic construction—the Principal is likewise formed of a metallic substance, and is termed an Open Pipe. The Flute Stop is formed of wooden pipes. The Cornet is an Half Stop, never running lower than middle C: it consists of four or five ranks of Pipes, which, being shorter in length and wider in the tube than other Pipes, give a harsh and loud effect. For this reason it may be necessary to add that double Notes ought not to be used in a Cornet-Piece. Where there is no Cornet the Sesquialtra is a tolerable substitute. . . . The Crenona, Vox Humane, and Bassoon are Stops generally used for the Choir Organ, though sometimes as Reed Stops in the Swell, or great Organ. . . . The Vox Humane, so called from an instrument between the Hautboy and Bassoon, is used as a Tenor in warlike music (!); and (singly) is meant to imitate the human voice. . . . In our modern Organs there is a Stop introduced, called the Dulceno, or, in other words, a delicate Open Diapason, which, when the Flute is added to it, resembles the Cymbal. . . . If you be desirous of exhibiting a Flute Piece, let it be preceded by a slow movement on the Swell; and, if it be accompanied with a soft or Piano Swell in the Bass, it will have a good effect. When the Flute Piece is finished let a few slow Chords on the Diapason conclude the Voluntary. I will here presume to add that in the very same manner should every piece of Music, which has a Presto Movement, be concluded. It brings back that solemnity of mind which such a volatile air has been permitted to sport with too much for the dignity of Church or Cathedral Service. . . . After a Trumpet Piece, to conclude with the same subject on a Full Organ, has a very grand effect. This strikes a sublime awe, and is always to the credit of the Performer. [!]. . . . The style of writing for the Diapasons has hitherto been in one manner, namely, by beginning at the extreme or lower part of the Bass, and by climbing, if the expression may be excused, Chord by Chord to the upper part of the instrument."

The above are but a few gems culled at random. Plurality of livings was not confined to the clergy in those days. Blewitt himself held the organ appointments to the united parishes of St. Margaret Pattens and St. Gabriel Fenchurch, also of St. Catherine Coleman, Fenchurch Street; and the following contemporaries whose playing is eulogized by him—Worgan, Battishill, Groombridge, Raymond, and Baumgarten—all held dual appointments, duly set forth. But Blewitt's especial admiration was Mr. Samuel Jarvis:—

"In Full-Organ playing, to take a subject in the Bass with Octaves is particularly grand; and this method is a peculiar excellency of a gentleman now living, namely, the celebrated Dr. Worgan. Nor,

indeed, in this respect was any man more happy than the late Mr. Samuel Jarvis, whose memory must ever be lamented by all who, in any style, have had the pleasure of hearing him perform. His delicacy in using the single Stops beggars description; his imagination appeared to be boundless in resources of variety and taste."

Our last extract shows how those old players were quite happy on their "G G" organs to play the bass in octaves in lieu of pedals.

Blewitt's "Voluntaries" and Preludes on Hymn Tunes—"giving out," as he terms it, melody and bass only—are written, as may well be supposed, in a style which has gone by for ever, and his harmonies are frequently faulty enough in respect to consecutive fifths.

A perusal of the English organ music in vogue during the last century shows, perhaps, more clearly than does the music for any other instrument, how taste may change. And what security have we that at a similar distance of time *our* writings may not be regarded with equal curiosity by our successors?

J. MATTHEWS.

FROM THE PUBLIC'S POINT OF VIEW.

By FRANKLIN PETERSON, MUS. BAC. OXON.

SOME towns which in their own estimation rank very high among the important centres of industry, learning, and art, are cursed with one single morning paper, a dispensation attended by evils as manifold as they are manifest. Other towns are blessed with several morning papers, which to the reader of musical criticisms would be a curse if he ever read more than one of them. The contradictions his reason would feel called upon to reconcile would be enough to make that reason totter on its throne. Indeed the self-contradictions which any single paper manages to present to its readers in the course of a few years are serious enough. Banning becomes blessing under the softening influence of time and reflection; blessing gives place to cursing as time brings the test of experience to bear upon first impressions.

The reader of a musical periodical need not wait for any time to elapse in order to enjoy or be bewildered by the vagaries of musical criticism—an art which has never yet been included among the exact sciences. In every considerable journal a correspondent from each important centre sends a weekly or monthly record of local events, with more or less opinionative remarks added thereto. In such a journal the public, if it has interest enough, may follow the course of one artist through the provincial towns, reading that in London he was well received by an audience more select than enthusiastic; in Manchester the hall was crammed, the player had nine recalls, and the public had heard nothing like him since the days of Rubinstein or Paganini; in Glasgow his readings were very unsatisfactory, and his technique much inferior to that of all others who had been more successful; in Edinburgh his success eclipsed that of Manchester; and from Dublin his concert is dismissed in the contempt of a few unimportant sentences—all within the pages of one issue of the journal!

Whene'er we cast our eyes abroad we must congratulate ourselves on one point at least—the "sea-green incorruptibility" of our press. We read of scandals in Berlin, where one critic is prepared to cover his own miserable retreat by implicating all his *confrères* in a succession of sordid transactions. In Vienna we are told to suspect even in the seats of the mighty that nasty symptom of most dangerous leprosy, the itching palm.

Not that we are above reproach. Walpole's cynical creed was that every man had his price and could be bought, and more than once we have seen how well England's

famous Minister knew her M.P.'s, when uncompromising Radicals, red-hot Socialists, and true blue Tories alike have lain down like lambs in opposition folds amid the wily doves and innocent serpents who were able and willing to pay the necessary price. Men of incorruptible integrity will indignantly refuse a handful of gold, but what about the riband to hang on his coat? What about social recognition, tokens of confidence from the rulers of the Empire's destiny? What about the most dangerous bait of all—the hope held out to realize some cherished, perhaps some noble, dream?

A singer who is cast for the rôle of *Orpheus* in Gluck's opera, desiring the goodwill of certain critics, will sacrifice Bertoni's Aria at the end of the first act whatever her private opinion may be about Gluck's sense, however she may regret the applause an unthinking public is likely to bestow upon the galvanized exertions of a dead act. A conductor will take a hint from a nearly forgotten controversy and eschew Fraiz's additional accompaniments to the *Messiah* as he would avoid the plague if he wishes to buy certain other critics.

An instructive story may be quoted in this connection. Many years ago, when instrumental music was in Scotland consigned to the Devil as his due, and the service of Divine praise was entrusted to a "leader of Psalmody," it fell to a committee of Town Councillors, Bailies, and other "Bodies" to elect a precentor to one of the most important churches in Scotland. To one candidate was privately given a most valuable hint. The noisiest, most self-assertive member of the appointing committee was mad on the subject of the tune "Bedford." Accordingly, when the evening came round on which this particular candidate had to conduct the choir practice in the presence of the committee, "Bedford" found an honoured place. No sooner had the choir finished the first verse than an impatient tapping on the conductor's desk indicated the most serious dissatisfaction;—"Ladies and gentlemen, that is not the way in which such a grand old tune should be sung; a little more evident appreciation of its beauties might surely be looked for under this famous roof." The story is here given for what it is worth. It may not be true, but it was the only reason ever advanced in the present generation for the appointment and continuance in office of a man who, with all his good qualities as a member of society, was eminently incapable of directing the public service of praise amidst the generation which followed his appointment. May he rest in peace; he doubtless performed his duties to the best of his ability in this life, and if he did offer a bribe for his appointment, he, like a true Scotsman, offered one which gained its object and cost him nothing!

We parade before the world the purity of our Parliamentary elections, but in the taxed return of expenses we never see included donations to local charities, support of soup kitchens, lectures to Young Men's Institutes, purchases at the parish church bazaar, or subscriptions to cricket and football clubs. Nor are we told the exact contribution to the party chest when we learn that the member for — has been included in the Birthday Honours list, although we may roughly guess according as his name appears among the knights, baronets, C.M.G.'s, K.C.M.G.'s, or privy councillors.

Of course the bribe must be very carefully offered, or the incorruptible will smell a rat and refuse it. An examiner, whose enthusiastic devotion to Bach is well known, asked a young lady on one occasion which piece she had selected from the official list. She answered that she had been recommended by her teacher to choose the Bach piece in view of the fact that he was to examine.

The teacher's advice was good, and had the candidate not so naively given the reason for the choice of Bach, she might have been credited with commendable taste and enterprise. As things turned out her playing showed that the choice had not been made in the pupil's interests, but as a specious bid for the examiner's favour. The bribe was indignantly rejected, and the candidate plucked!

We should expect that one of the very first questions put by a really anxious public would be "Who are the critics, and which of them has written this particular criticism?" But this is not the case. The public reads what is printed, and agrees or disagrees, quotes or declaims against what the *Times* or the *Daily Telegraph* has said. The personality of the critic is nothing to the average reader. A man may have been critic on a first-class paper for years, and yet the announcement of his name at a social function passes unnoticed, where the announcement of "the musical critic of the —" would create quite a sensation.

Some members of the more interested section of the public lament this fact, and go so far as to advise signed articles, or at least some indication—leaded type for example—that the chief critic, whose name is no secret to anyone desirous of knowing it, is responsible for certain articles, criticisms, and opinions which appear in the paper. This system might prove rather awkward for those critics who merely look in at a concert, and trust to a friend's opinion or to imagination for much of the "copy" which does duty next day as a criticism.

But even if we knew in each case who the critic was, would we of the public be any better off? After a concert we have only to listen to the opinions of any three or four men whose judgment ought to command respect. It is almost impossible to get them to agree on any one point. Why then do we pay so much attention to the opinion of one man? And, above all, why do we pay so much deference to that opinion if it appears in print?

If the matter were really of so much importance to us we would choose our morning papers according to the music critic's views, just as we choose our medical attendant. One of our readers would prefer a critic who recommends a full diet of Wagner and piquant sauces like *La Navarraise*. Another of vegetarian proclivities prefers "melody," raves against gymnastics, and would choose the journal which agrees with his views. Another has great faith in home-fed beef and the waters of "Abana and Pharpar, rivers of Damascus," and he reads with utmost satisfaction the criticisms which sneer at "foreign conductors" and music "made in Germany." Still another prefers the uncompromising disciplinarian who recommends vigorous diet restricted to brain- and muscle-forming food, eschewing all pastry and confectionery as well as the generous fruit of the vine; what is not Bach is next door to Offenbach, when Beethoven speaks all dogs must be dumb, when Brahms discourses on Handel let no pianist dare to omit one single variation, one single "repeat."

Unfortunately (is it really unfortunately?), the part of the morning paper for which the music critic is responsible is one of the least important in the eyes of the editor and of the general public. The musical subscriber religiously reads all his critic has to say, and turns from the article with a supercilious sneer begotten of superior wisdom, or else with a muttered imprecation at the crass ignorance so blatantly paraded. If he meets a friend in the street, he asks, "Did you see what that ass wrote in the — about —'s playing?" or, "I wonder what blockhead wrote the criticism in this morning's —."

The curious thing is that editors are willing to incur considerable expense in their efforts to have interesting musical events criticised, or at least reported, in their columns. Concert-givers and artists are naturally willing to assist them in their benevolent intentions, although the most implicit confidence is apt to be abused—as for instance in a London church the other day, when the organist greeted a gentleman giving himself out as the representative of an important musical paper, only to mourn for the rest of his days an excellent grey overcoat, which disappeared along with the uninvited but welcome guest.

Seeing how the public is pulled hither and thither by the critics, it behoves us to ask how great is the influence which professional criticism exerts upon the opinion of the masses. Bishop Wilberforce once suggested as the severest form of punishment being “preached to death by wild curates”; could any section of the public be lectured to death by wild critics? The idea cannot be entertained for a moment. The critics may be as wild as the wildest of their number, their criticisms as uncompromising as may be, the public will remain like the Rheims jackdaw, “not one penny the worse.”

No reputation has ever been made by favourable criticism in the public Press. This does not mean that injudicious or incompetent critics have never assisted to inflate a bubble reputation, that impostors and clever ‘bounders’ have not owed a great deal to the critics as well as the public accepting them at their own valuation. Critics are only human—however inhuman sometimes their conduct. But although the inevitable catastrophe has often been delayed by such means, it is only for a time.

At first sight it would appear as if critical columns had more influence in the way of marring a reputation or hindering the public from accepting an artist or a composer. The public is more ready to believe evil than good. An amateur, jealous for old favourites and sceptical of what is new to him, is relieved to find in his daily paper that what he has not heard or has not understood is not worth hearing or understanding. But it has been shown over and over again that no paper or combination of papers can long retard the triumph of real merit, and that the strongest syndicate is powerless against genius.

What then is the value or the interest, from the public's point of view, of professional criticism? It is hard to tell. We all like to read about places we have visited; anyone who brings away with him a vivid recollection of the castled Rhine will read an old edition of Baedeker with as much pleasure as a novel, whereas the most gorgeous description of the Danube which he has never seen would be as tiresome to read as a dictionary. Similarly must the musical criticism of our daily papers have some personal interest for its reader. A traveller who in a strange town takes the local paper does not care to read the notice of a concert he has not attended unless he happens to know the artist, in which case he may have enough passing interest to see how it strikes the local critic.

A criticism to be of any educational value would need to be perused before a concert; we ought to be told what we should admire rather than what we should have admired. But such criticisms would become too like programme books, and also would most likely interfere with the plans of the advertising department of the paper.

Does the public want to know that “Miss So-and-so has a lovely voice, flexible in the upper”—etc. etc. etc.? Those who were not at the concert are not interested; those who were there either declare the critic an ignoramus or agree so completely with his opinion that

they skim over his remarks with a complacent smile of approbation, and it might as well not have been written as far as they are concerned.

The press criticism of new books is of great use to the general public; they are told what books are worthy of being bought or borrowed. The same applies to picture gallery notices. The public is told whether to go or not, and which pictures are worth looking at. An ideal music critic would tell us in the same way what music to buy or borrow, what artists to hear, what we can gain from each in the way of artistic pleasure or education. Alas! his remarks appear after the concert is over and the opportunity lost. He is restricted to saying what he thought of the artists' execution, etc. It is even against the traditions of his calling to say that, e.g. “the Beethoven Quartet, which suffered from an inadequate rendering, was worth hearing, if only for its own sake.” He sometimes goes so far as to deprecate too much Liszt or to inveigh against the Russian craze; seldomer does he clamour for more Mozart or Haydn.

This consideration weighs more heavily in provincial centres than in that wonderful world of everything which men call London. There the amateur can hear everything and everybody, and that not only once or twice in half-a-dozen seasons. If he misses a new or seldom heard composition or artist at the Philharmonic, he can redeem his lost opportunity at the Crystal Palace or the Queen's Hall. But in Edinburgh, for example, we have observed empty benches which should have been crammed had people only known what and whom they could hear, it may be for the first time, it may be on the only occasion which three or four years would afford.

After all, the public is not really musical. In many provincial papers the critique of a concert is immediately followed by a full and enthusiastic description of the costumes; and if a plebiscite of the readers could be taken it would be found that the fashion reporter commanded a larger, more careful, and more really interested audience than the music critic.

It is to be feared that the labours of our earnest critics—i.e. critics of musical events and performances—are of little practical importance save as special reporters' work. They have a certain value for the artists whom they praise. It reads well in professional advertisements that Miss So-and-so is the greatest singer who has ever appeared in Slowtown-on-Sea since Patti gave her last concert there in 1869. But this cannot be regarded from the public's point of view as a value.

Many of our famous provincial journals are, like most of the London papers, well, honestly and even brilliantly served; but this worthy kind of criticism does not outweigh in virtue of its quality any more than of its bulk all the incompetence, the jealousy, the prejudice, the ill-informed bigotry, the misdirected energy, the tyranny, the heartless cruelty, the cynical laziness, the superficial smartness, which pass for musical criticism in the various daily and other luminaries of the country from Land's End to John o' Groats. There is more consolation to be found in the reflection that the incompetent critic with his criticism, so important to himself, so inevitable a part of the staff and of the paper to his probably harassed editor, does not amount to so very much after all when considered FROM THE PUBLIC'S POINT OF VIEW.

LETTER FROM LEIPZIG.

ANOTHER novelty has been produced at the theatre: *Sarema*, an opera in three acts, by Alexander Zemlinski, the libretto after Rudolf von Gottschall's *Die Rose vom Kaukasus*. The

work won a prize at the Munich competition; though relatively it was undoubtedly the best, we cannot say we find it of positive value. The Leipzig public was also of our opinion, and quietly declined it; the opera did not survive the second performance. The libretto, which in essential points adheres to the beautiful poem of Gottschall, is on the whole cleverly constructed, many poetical expressions of the original being preserved untouched, which, if sung, would create an excellent impression; the composer, however, has preferred to give declamatory passages to the vocalists, assigning the weakly represented melodic element to the orchestra. Zemlinski shows the strong influence of Wagner, but, unfortunately, only objectively; for the rest he puts us out of temper with his many extravagant, brutal, and corrupt harmonies. The performance, under the direction of Capellmeister Porst, was most praiseworthy, and Frl. Eibenschütz, also Herren Schütz, Gross, Merkel, Schelper, and Ulrici, deserve honourable mention. We understand that the next quasi-novelty is to be Carl Reinecke's *Gouverneur von Tours*, now in rehearsal. Operetta, indeed, is in force at the new theatre, and during the summer months this is not only tolerated but is, we believe, most welcome to a large section of the public. Herr Nikisch lately gave the *Zigeunerbaron* of Strauss on opera scale, and won no end of applause; an unprejudiced person must, however, confess that the reinforced orchestra and the massive singing and acting of actual opera singers was no gain to the operetta; also that the work was far more enjoyable in the small old theatre with modest orchestra and genuine operetta singers.

The excellent Arion academic male choral society here, composed for the most part of former *Thomaners*, lately celebrated the fiftieth anniversary of its foundation. The musical portion consisted of two concerts: the one sacred, the other secular. The first was held in St. Thomas's Church. It opened with a Sanctus, Benedictus, and Agnus Dei, by Richard Müller, and homage was thus paid to the founder and first conductor of the Arion. The composition, if not exactly of great importance, is dignified and effective. There followed a Cantata for soprano solo, male chorus, harp and organ, "Salve Salvator," by Reinhold Becker, a sacred song by E. F. Richter, the former, and a Motet by Gustav Schreck, the present, Cantor of St. Thomas. All these works displayed the same excellent qualities as those of the Müller Mass movements. The performances, under the discreet direction of Herr Alfred Richter, showed how carefully they had been rehearsed, and with what zeal they were interpreted. The soprano soli in the cantata and in the motet were sung by Frl. Johanna Meyerwisch, from Berlin, with pleasing voice, refinement, and intelligence. The co-operation of Professor Julius Klengel added to the attractiveness of the concert; he played an interesting Elegy by Paul Klengel, also, unfortunately, a dry Arioso by Winterberger.

The secular concert in the great hall of the Gewandhaus, with the assistance of the Gewandhaus orchestra, opened with the Vorspiel to *Die Meistersinger*. Later on the orchestra performed, independently, Beethoven's *Leonora* Overture, No. 3. The other numbers were—"Der deutsche Sang" of Hans Hofmann, set to music for male chorus and orchestra by Felix Draesecke, which, however, was by no means to our taste; "Lied und Leben," Hymn by Franz Wüllner, an effective composition; a particularly exciting "Trinklied," by Alfred Richter; three male choruses a *capella*; "Jagdmorgen," by Rheinberger, "Morgen im Walde," by Hegar; and "Die Spielleute," by Richard Müller; also solo songs sung by Frau Catherina Fleischer-Edel, from Hamburg, and the opera singer, Mr. Gerhard Stepmann, from New York. As final number came "Gaudeamus," prelude and fugue and concluding chorus; this composition created quite a *furor*, so that it seemed to have been quite a happy thought to combine the old, well-known students' song with the strict fugue form.

LETTER FROM VIENNA.

COMBINING the useful with the agreeable, a contingent of twenty-two boys and eighteen men from the Moscow Synodal Choir, which was ordered here by the Czar to sing at the

inauguration of the new Russian church, under the able direction of W. von Orloff, gave a concert at the Musikverein. This vocal union, consisting at home of about ninety voices, is an ancient institution for the cultivation of church music. The performance of these vocalists—who appeared in gorgeous black, red, and gold, after the blessing uttered by the Archbishop (or his equivalent) of Moscow from his box—certainly realized in precision, intonation, and dynamic gradation the highest attainable degree of perfection. The abnormal depth and sonority of Russian basses is well known, whilst the *pp.* of the choral singing has been aptly compared to the mysterious sounds of the Æolian harp. At the same time, to represent these performances as something altogether phenomenal and unheard of, is doing a distinct injustice to the famous Slaviansky Chorus, which gave no less than nine concerts here in 1890, and likewise created quite a sensation in London, and which possessed the very considerable additional attraction of a mixture with female voices and delightfully varied programmes, whereas the "Synodal" selection, consisting exclusively of "ritual" music, could not fail in the course of seventeen pieces given—and these, moreover, of slight musical value—to produce monotony and fatigue.

A genuine treat, on the other hand, was afforded by the male-vocal Schubertbund, under the masterly direction of Adolf Kirchl, as regards the selection as well as the rendering of the pieces chosen at their final vocal and orchestral concert. Schubert's practically unknown overture to Goethe's *Singspiel*, "Claudine von Villa Bella" (comp. 1815), has all the melodic grace characteristic of the immortal composer's lightest mood, and might be recommended also to amateur societies in place of the *Leonore* or *Meistersinger* overture, even though they could, of course, never hope to approach the wonderful effect of the unique Vienna Philharmonic violins. The "Chorus of the Prisoners," from Beethoven's *Fidelio*—according to the text a peculiarly pious set of convicts—might have been spared from the concert-room. But Anton Bruckner's grandly conceived and magnificently scored Chorus, "Helgoland," would alone suffice to entitle the composer to the projected monument. And who cares to think of Schubert's song, "Die Allmacht," with simple pianoforte accompaniment, after hearing it in Liszt's marvellous elaboration for tenor solo (beautifully sung by Ferd. Söser, member of the Schubertbund), male chorus, orchestra, and organ. The Cantata, "Meine Göttin," for vocal soli, male chorus, and orchestra, by the Austrian composer, Josef Reiter (b. 1862), proved a pleasing and characteristic setting of Goethe's famous text, and the above-named conductor, Adolf Kirchl's admirable adaptation for male chorus of the quaint popular song "There stands a Linden Tree in yonder Valley" could not resist an enthusiastic encore. Special mention must be made of our eminent mezzo-soprano, Fräulein Josefine von Stätzer, in the rendering of a fine old aria from Francesco Rossi's opera *Mitram* (17th century), and in her unfortunately far too restricted part in Reiter's cantata.

Of exceptional interest was likewise the performance by the Vienna Academic Wagner Society of Anton Bruckner's 150th Psalm for Soprano Solo and Orchestra, in which it must be owned, however, that the sum total of musical invention fails to justify the massive means employed. On the other hand, the master's 5th Symphony touches at times Beethovenish grandeur. Almost lavish in thematic wealth, it belongs to the most powerful musical inspirations of modern times. The entry of a separate brass band at the close—a sort of apotheosis of the whole—has been well likened to the crowning by Michael Angelo's cupola of the dome of St. Peter's at Rome. It is a lamentable fact that the composer practically never heard any of his grand symphonic works. What a chance there would have been for the clergy to put forward one of their own—the semi-clerical giant Anton Bruckner, instead of the pigmy Lorenzo Perosi!

A concert given on behalf of the Brahms monument fund by the local pianist, Marie Baumayer, and the celebrated Meiningen clarinet-player, Richard Mühlfeld, without a note of Brahms for this instrumental combination, notwithstanding the existence of two Clarinet Sonatas, besides a Clarinet Trio and Quintet, may be named as a curiosity, the more to be regretted since two manuscript works, a Clarinet Sonata in G, by Gustav Jenner,

and a Trio for Pianoforte, Clarinet and Violoncello (played by the excellent 'cellist, Wilhelm Jeral), were far from offering an equivalent for the great compo-er's works, who was only represented by some pianoforte solo pieces and (the *clou* of the evening) four fine *a capella* canons and three equally charming choruses for female voices, the last-named with accompaniment of harp and two horns. They were rendered with exquisite precision and subtlest light and shade by Frau von Hornbostel-Magnus's Private Vocal Union, under the highly artistic direction of Dr. Eusebius Mandyczewski.

The Tonkünstlerverein (co-founder Johannes Brahms, and present president the above-named Dr. Mandyczewski) gave at their closing concert Ludwig Thuille's Sextet for Pianoforte and Wind, excellently played by Mark Hambourg and the artists of the Imperial Opera. This work (Beethoven Prize of the Vienna Philharmonics), which has been repeatedly performed by the unhappily extinct Wind Instrument Society, under the presidency and with the personal co-operation of Lord Chelmsford, is, or should be, sufficiently known to London amateurs. Why this Botzen composer's delightful "Lobetanz," which has long ago been incorporated in the Karlsruhe, Berlin, and other German *Apertures*, is still a stranger to the boards of the Imperial Opera, in the face of the failures of some far inferior works that could be mentioned, is an enigma for which *le mot* is not readily found.

J. B. K.

OUR MUSIC PAGES.

"ANIMATION" is the pleasing title of the piece for violin with pianoforte accompaniment, by Hofmann, selected for Our Music Pages. The tripping principal theme which is heard after four introductory bars for the pianoforte, is in keeping with the title, yet for the moment the animation is only moderate. Soon, however, *p* changes to *f*, and then to *ff*, while running quaver passages are assigned to the piano; and thus the original mood is strengthened. The opening theme is heard once again, with different accompaniment, and then the graceful little piece winds up with a bold, spirited coda.

Reviews of New Music and New Editions.

New Pianoforte School (Neue Klavierschule). By Dr. H. Riemann. Step 1. Part VIII. Three Sonatinas, by DANIEL STEIBELT. (Edition 6371*h*; price, net, 1s.) London: Augener & Co.

STEIBELT wrote a quantity of music which enjoyed a brief success and then passed into oblivion; one piece, indeed, the "Storm Rondo," was as great a popular favourite as the celebrated "Battle of Prague" of the olden days. His Studies, however, and his Sonatinas, thoroughly sound and serviceable, have not shared the same fate; both are still valued by teachers, and the Sonatinas, though written for educational purposes, are not in any way dry. The first, in the key of C, contains three movements; the second and third only two. In the first, the simple and graceful *Andante* is a special favourite. The taking *Pas Russe* theme and variations in No. 2 are neat in structure and of pleasing effect. Dr. Riemann provides plenty of finger and phrase marks, and also gives some useful preparatory technical exercises. Nevertheless, with these aids he is not satisfied. He wishes pupils to thoroughly understand the structure of the music they are playing, and he therefore distinguishes by means of certain letters, which are explained in a foot-note on page 2, principal from subsidiary thematic material, and indicates developments of the same. Codas, too, are marked with the letter C.

Technical Studies (Technische Studien) for the Pianoforte. By LOUIS PLAIDY. (Edition No. 8336; price, net, 3s.) London: Augener & Co.

LOUIS PLAIDY devoted his life to technical teaching, and the work under notice is universally recognized as a standard text-book. It contains studies, some for stationary, some for moving hand; and there are scales major and minor, in plain notes, thirds, sixths, and octaves; arpeggi; also exercises on staccato notes, on chords, and on the shake. Anyone, however, beginning at once to practise any one section—and some learners are in a very great hurry to set their fingers to work on the keyboard—will begin in the wrong way. The volume contains, besides music, chapters in which many practical questions are discussed. The introductory chapter, for instance, deals with "The Importance of Technique in Pianoforte Playing." Some players, acknowledging the importance of the matter, might feel disposed to skip it, but that would be a great mistake. We read therein that the object of finger exercises and studies is not, as many think, intended only for those who desire to become virtuosi, but "to bestow on the player that all-round development of technique which he needs for the creditable performance of classical works, whether ancient or modern." Chapter IV. is on "Practising." There is nothing absolutely new in it, but it contains many truths, of which learners have constantly to be reminded. "It is a great mistake," says Plaidy, "to think great progress will be made by practising half the day or all the day long." Of course it is, but how many fall into that error! One often hears players boast of the number of hours they have practised, or of the number of times they have played over an exercise or piece. The main point is not the amount of time, but the manner in which whatever time a player may have at his disposal is spent. In this same chapter players are advised to "play at sight" daily. This is excellent advice, though we must remind players that without the help of a good teacher or some experienced friend, it is somewhat difficult to follow. If the music is too easy, mind and fingers are not sufficiently taxed; if too difficult, they are overtaxed. The one breeds carelessness, the other despair. Our author, indeed, devotes a special chapter (VII.) to this important subject, wherein he remarks that for sight-reading "a knowledge of harmony is in the highest degree serviceable, if not indispensable." Such a sentence really ought to be printed in very large type, for it looks so small in print, yet means so much. It is a common idea that a knowledge of harmony is only of use to those who mean to go in for composition. We have referred to chapters, but they are all short and very concise; the author is thoroughly practical, and says what he has to say in the fewest words. The text is given both in German and in English.

Nur wer die Sehnsucht kennt. By P. TSCHAIKOWSKY. Transcribed for the Pianoforte by A. Strelezki. London: Augener & Co.

TSCHAIKOWSKY'S music has taken deep root in England. During the lifetime of the composer he was held here in high esteem, but the real enthusiasm dates from the time of the production of the "Symphonie Pathétique," soon after Tschaiikowsky's sudden death in 1893. That may for a time have created particular interest in his last art work, but only the striking merit of the music can now account for the continuance of that interest. Another work of totally different character, and with which there is no special association, has likewise maintained its popularity—that is, the "Casse Noisette" suite. Of the many songs written by Tschaiikowsky, one of the best known is the setting of "Nur wer die Sehnsucht kennt," a poem

which, by the way, at once recalls Schubert and Schumann. The music, as will be seen from the present effective transcription by A. Strelezki, reveals deep emotion; the opening phrase with its descending seventh conveys, in unmistakable terms, the idea of longing. This transcription is not technically difficult, but it requires a singing touch and very delicate phrasing.

Complete Scales, Chords, and Arpeggios. Compiled by A. LAUBACH. Complete Arpeggi in all keys, separately, with Continental and with English fingering. London: Augener & Co.

SCALES are almost the first stepping-stones to acquiring a good technique, and next come arpeggi; the one without the other would be incomplete. Broken chords, and arpeggios extending over several octaves, occur so frequently in pianoforte music, that their regular practice is of prime importance. In the collection under notice, we have first the major and then the minor common chords for both hands, fingered, and followed by the same in broken form, the first note of each group of four being accented. Other forms are given, useful in that the accent falls on different notes and therefore exercises different fingers. We then come to common chords and their inversions in arpeggio, also the chords of dominant and diminished sevenths. Lastly, we have the chords which form the authentic cadence in all major and minor keys. They are made more than usually attractive by not being given in the same stereotyped form—in fact, there do not appear to be any two exactly alike.

Palaestra. Pieces for Violin Solo, with Pianoforte Accompaniment, arranged in progressive order, carefully marked and annotated by ERNST HEIM. Books, 11a, 11b, and 11c. (Edition Nos. 11472a, 11472b, and 11472c; price, net, 1s. each.) London: Augener & Co.

WE have already called attention to this new series, which is intended to go hand in hand with "Gradus ad Parnasum," also compiled by Mr. Ernst Heim; the "Gradus" books provide technical work, and at each stage corresponding books of the "Palaestra" furnish pieces to exhibit the player's progress. Book 11a contains easy pieces in major and minor keys, and in the first position. The first is a transcription of the expressive Andante, No. 1, in the 7th book of Mendelssohn's "Songs without Words," without a note of the composer's graceful melody being altered. This is followed by a light, lively "Tarantella," by E. W. Ritter. The third piece is a quiet, expressive "Notturmo," by Alfred Laubach. No. 4 is a brisk "Scherzino," by R. Hofmann. The "Notturmo" is in the key of A minor, and the "Scherzino" in the major key of the submediant (F), so that these pieces would go well together both as regards tonality and contrast. No. 5 is another Mendelssohn transcription, No. 2 from the third book of the "Songs without Words," transposed to the more convenient key of D minor. Some pieces naturally lend themselves more readily to transposition than others, and many of the "Lieder" of Mendelssohn at once suggest themselves as most suitable. The last piece is a dainty "Boatman's Song." Book 11b contains pieces of a similar character, with the addition of easy double-stopping, chords, and easy ornaments. It opens with a brisk "Gavotta" by R. Hofmann. A florid air from *Judas Maccabeus* with its divisions makes capital practice for the violin player. A pleasing "Minuetto" by Nicodé, an inspiring "Soldatenmarsch" by Alfred Laubach, a quaint "Puppentanz" by Alfonso Meo, "With Verdure Clad," from Haydn's *Creation*, complete the contents of this volume. The third piece in the Supple-

ment, 11c, is a transcription of Tschaiikowsky's "Chanson triste." The composer wrote it for the piano, but we have no hesitation in saying that in this form the tender, mournful melody—if only interpreted by a player possessed of taste and feeling—is heard to greater advantage. The other pieces are by A. Wolfermann, Heller, E. Kreuz, and T. Kullak.

Cecilia. A Collection of Organ Pieces in Diverse Styles. Edited by E. H. Turpin. Book LIX. Six Pieces. By EDMONDSTOUNE DUNCAN. Op. 42. (Edition No. 5859; price, net, 1s.) London: Augener & Co.

THE first piece, entitled "Ave Maria," is quiet, short, and simple. There is nowhere any formal break in the music; it flows along as if some organist were cleverly improvising on his instrument. No. 2 is a "Pastorale." It opens with a placid, flowing theme, which, after extension and slight modulation, ends softly with a perfect cadence. A new melody, given out by choir clarinet, now starts in the minor key of the subdominant; it is soft and expressive, but a little figure which leads up to it, and which is heard in the melody itself and afterwards in the accompaniment, gives a certain animation to this middle section. After a time the opening theme returns, ending with a peaceful coda. No. 3 is a bright "March." It opens with loud, full-sounding chords. After a close on the tonic, a new phrase is heard; here dotted rhythm and modulation contrast effectively with the character of the principal theme. The middle or trio section, with its quiet melody and gently moving accompaniment, again offers further contrast. The March is resumed in due course, and ends with a brilliant coda. No. 4 is a "Prelude." The writing, polyphonic in character, shows taste and, in a quiet way, skill. The next number bears the title "Fugue." It leads off with a bold, diatonic subject. After it has appeared in all four voices, a new subject is introduced in the minor key of the mediant, and at length the two are combined. We have also some clever strettos. The coda consists of plain chords for full organ. This fugue is clever without being pedantic; fresh, pleasing, and not too difficult. The closing number is a well-written "Postlude" in somewhat rapid tempo. Mr. Duncan's pieces will, if we mistake not, prove acceptable to many organists.

The Vikings' Farewell. Chorus for men's voices (T.T.B.B.) and orchestra. Words by A. R. Loftus-Tottenham. Music by JOHN HALLILEY KNOWLES. Vocal score (Edition No. 4911; price, net, 8d.). London: Augener & Co.

THIS short chorus opens with bold, breezy strains, as the comrades declare their resolution "to sail each bickering tempest through, or sleep beneath the keel;" the character of the music to the latter clause is appropriately changed. A lively coda, "Ho! for the tumbling sea," brings the first section to a close. The key now changes from G to that of C, the subdominant. A horn solo is heard, and this indicates a quieter mood; each viking turns his thoughts to the loved one whom he is leaving behind. But the drum soon rolls, and trumpets are heard; the warriors whisper love farewell, and think of honour which awaits them, whether they live or whether they fall. The music has becoming life and energy. The closing lines of the poem are sung softly,

"And it's ho! for the smile of a lady fair,
When we come back again."

The warriors feel that they may never return, and this for the moment softens their voices, and subdues their spirits.

Beiträge zur Lehre von der musikalischen Komposition.

Von JOHANNES EV. HABERT. *Erstes Buch: Harmonielehre; Zweites Buch: die Lehre von dem einfachen Kontrapunkte.* Leipzig: Breitkopf u. Härtel.

THE author of this work, organist, composer, and teacher, died in 1896, and it has been carefully prepared for the press by Dr. Alois Hartl, assisted by Herr Ernst Klinger, a friend of the deceased author and one well acquainted with his theory of harmony. The two volumes under notice are to be followed by two more (on Imitation and on Double Counterpoint).

The author, in his preface to the first volume, tells us that the system of harmony is based on that of Sechter, who was the first to set forth the harmonies and fundamental progressions belonging to the major and minor modes, separately; in certain details, however, Sechter is not followed. The whole system of harmony rests, says Habert, on the diatonic scales. And then he considers a knowledge of the church modes, from which those scales have been evolved, essential. He says very truly: "Anyone who wishes to understand our music must know what came before, so as to be able to distinguish between what is new and what was already there." He points to Gregorian chant as the source of our music; "even the most modern music," he remarks, "Wagner's art-work of the future, could not escape from its influence. The beginning of the Grail theme in *Parsifal* is a genuine Gregorian motive." Habert commenced this work on harmony in 1877, but even then Wagner's art-work was scarcely "of the future." The author insists on this earlier knowledge not merely for the interest of tracing the evolution of music almost *ab initio*, but because he has written specially for those "who mean to devote themselves to church music."

In the preface to the book on simple counterpoint, Habert points to the "Gradus" of Fux as the foundation of composition in strict style. But whereas Fux invented *canti fermi* of his own, our author has drawn exclusively from those of church song. Gregorian song he regards as the Alpha and Omega of catholic church music.

Want of space prevents us from noticing in detail these two interesting volumes; it is to be hoped, therefore, that our brief remarks will at any rate give a fair idea of the lines of thought followed by the author. In the Harmony there are many illustrations drawn from the works of the great classical masters.

Centenary Music. By EBENEZER PROUT, Mus.D., and FOUNTAIN MEEN. London: Hazell, Watson & Viney.

THIS music consists of two Anthems composed by Professor Prout for the centenary of Union Chapel, Islington, of which he was organist from 1861 to 1873; and of two Hymn Tunes composed by Mr. Fountain Meen, the present organist. In music written for congregational use, elaborate writing would, of course, be out of place; and yet among the flowing, rhythmical periods of the Anthems there are many marks of a skilful hand. Mr. Fountain Meen's two Hymn Tunes have smooth melodies supported by solid harmonies.

Our Letter from the Opera.

DEAR MR. EDITOR,—By the time these lines appear in your cold, cold type, the opera season will be virtually ended. To-morrow, June 21st, Jean de Reszke makes his last appearance; many of the most notable occupiers of the boxes have made their last appearance and are off to Norway or elsewhere; in a word, the theatre is fast

emptying, both behind the curtain and in front of it. Since my last letter reached you, not a great many artistic events have happened here. We have had *Fidelio*, *Don Giovanni*, *Lucia*, *The Huguenots*, and, terror of terrors, *Norma*. I am glad to say the last was the most complete fiasco I have ever had the bad fortune to witness. Whenever the theatre was darkened in the slightest degree, critics and ladies and gentlemen guiltless of criticism crept out in silent shoals, and went up to the foyer and asked one another what the thing meant. At the finish the stalls were half empty. The gallery was full—that was the most amazing of the many amazing things in connection with the performance. I don't think it implies that the public is returning to its old love and leaving Wagner and all the moderns; it only means that amongst the public there are a good many old-fashioned folk who still adore Bellini, the musical god of their youth; but I doubt whether there are enough of them to fill the gallery twice. Had *Norma* been performed at the instigation of the Italian element, had Melba or Patti, or some other pure vocalist, insisted on its being mounted, one can imagine the cry, the yell of rage and despair, that would have gone up from the Wagner section. I myself imagined that Melba was going to play the rôle of Norma: I could not imagine the opera being done without her; and it would not vastly have surprised me to find Jean playing Pollione, for he has often declared his love of the *bel canto*. On sitting down in my stall and beginning to con my programme with the casual indifference of a man who knows all about it, I was thunderstruck to find that the opera had been put on to please, not the lovers of the *bel canto*, but Lilli Lehmann and Dippel! Since the Flood nothing more astounding has occurred. It was a kind of Deluge of guttural Italian song. One felt the want of an Ark to hide in. Usually the Covent Garden management commits itself definitely to the statement that an opera will be given in Italian, or French, or German, as the case may be. In the case of *Norma* the management lacked courage to commit itself, or perhaps it didn't know. I certainly didn't know. The torrent of syllables, pronounced to notes generally a trifle off the key, swept over one; what the syllables were, what melodies the sums of the notes were intended to represent, Heaven alone knows! It was a frightful evening. I don't condemn Madame Lehmann or Herr Dippel for the failure, though I may be permitted to point out that they, the exponents of the nobler German art, should have refused to sing stupid Italian twaddle. Such twaddle as the defunct Bellini's is not tolerable for five minures—no, not for five seconds—unless the beauty of voice and the vocal art are of the supreme order; and the voice and the vocal art of Lehmann and of Dippel are not of that supreme order. Both Dippel and Lehmann are better in point of intelligence and in their acting than the first-rank singers; but in Bellini no chance is given to intelligence or histrionic power. Voice alone counts. Both Lehmann and Dippel were left, so to speak; and they made a ghastly failure in a *genre* they should never have attempted. I hope that in future they will stick to the better things for which Nature intended them. They are too good to waste on early nineteenth century Italian brainlessness.

I am sorry, after indicating the high opinion I hold of these singers, to be compelled to say that they were hardly more successful in a purely German opera, Beethoven's *Fidelio*, though, in this instance, the cause of failure was very different. It was simply that neither could, or neither would, refrain from over-acting. Lilli

Lehmann shed enough tears to have washed all the scenery and the other singers down into the orchestra, if only the tears had been real. Luckily, they were not; so the properties and the Covent Garden staff got through unhurt. But I was hurt. The human appeal—I mean the appeal made through the simulation of human distress and agony, as distinguished from the appeal made by acting and singing into which neither agony nor human distress enters—is always a dangerous tool. Sometimes it can be used with superb effect, as, for example, Jean de Reszke uses it in *Tristan*; but even in that most poignant third act a noticeable feature of Jean's performance is its restraint. There is no restraint about Madame Lehmann; I suppose she has played the part so often, and has taken the measure of her effect upon the audience so seldom, that exaggeration has come to seem necessary to produce the result she desires. Anyhow, she did exaggerate, and most terribly. At times, however, as in the gorgeous love duet, she was superb, and made one wish she would keep at that splendid level, and not make vain attempts to rise above it. Dippel exaggerated, too, but in a different way. In the prison scene, when Florestan fancies somehow that Leonora must be near, he became fearfully ecstatic and forgot to drop off to sleep until the cue arrived for the entry of Leonora and the gaoler, and then he fell asleep literally with a thud that shook the theatre to its foundations. I must save myself by saying that if the rendering of these two artists was a failure it was at any rate a fine failure, a very different failure from the failure of *Norma*. The other soloists were competent, but never got to a pitch of excellence demanding any special notice, and the orchestra was a trifle ragged and uncertain. Dr. Muck is a sound conductor, but I could not agree with his readings of several numbers. The grave-digging scene was taken at a prodigious pace, and was as nearly ineffective as that tremendous scene could be.

Besides these things, we have had two shabby-genteel performances of *Don Giovanni*. But I cannot treat a performance of *Don Giovanni* seriously when the all-important harpsichord part is left out. Covent Garden boldly plunged for two or three seasons and engaged Mr. Dolmetsch with his specially built harpsichord; and the result was that we heard *Don Giovanni* as Mozart meant it to sound. But this year, for some inscrutable reason, Mr. Dolmetsch was not engaged. Probably the management will say that the harpsichord is not necessary. That is childish: they might as well say the trombones in the last act are not necessary. Mozart wrote for the harpsichord, and whatever Mozart wrote for is necessary. I hope that next year the management will feel penitent about this fall from grace, and try to come as near as possible to a true interpretation of Mozart's intentions.

It is time this article went to the printer; but as to-night Mancinelli's *Ero e Leandro* will be given, I hope to be able to add a postscript about it.—Yours faithfully,

ITALIANOPHILE.

*The Foyer, Covent Garden,
June 20th, 1899.*

P.S.—What can one say about *Ero e Leandro*? It shows industry and ability of a distinctly limited sort; but inspired it certainly is not. It is a pleasant kind of compliment on the part of the management to produce it last year and to have it performed again this year; and I do not say that Mr. Mancinelli does not deserve such a compliment. But the representation was in no sense an artistic event.

Concerts.

PHILHARMONIC SOCIETY.

THE absence of M. Paderewski at the Philharmonic concert of June 1st led to unexpected and most delightful results, for Dr. Joachim came expressly from Berlin in order to play the Beethoven concerto which, fifty-five years ago, first made him—then a wonderful boy—known to English audiences, who have admired—we may even say loved—him ever since. The circumstance touched deeply the professional and amateur visitors, and it was resolved to give the great violinist a greeting of a remarkable kind to show the estimation in which he is held in this country. Consequently, after Dr. Joachim had played the concerto and the romance from his own "Hungarian Concerto," Mr. Cummings made a graceful speech, in which he said that Dr. Joachim had won the affection, love, and regard of every British musician, whether professional or amateur. He had devoted his life to the promotion and cultivation of all that was best and highest in music. He was the most distinguished exponent of the great composers from Bach to Brahms, and had proved himself the master and model whom all true musicians desired to honour and imitate. He had avoided everything that was meretricious, everything in the nature of puff and sham, and his kindness of heart and nobleness of character were exemplified in his having left Berlin at much inconvenience in order to play at the Philharmonic that night. Mr. Cummings then presented a beautiful gold laurel-wreath (designed and made by Mrs. Philip Newman), in recognition of Dr. Joachim's incomparable talent, and in commemoration of the sixtieth anniversary of his first public appearance. After the tremendous cheers evoked by this pleasing incident, Dr. Joachim responded, thanking the Society for the kindness he had received from its members on all occasions. He had never forgotten that the Society had encouraged him as a boy, in spite of its strict law forbidding the appearance of youthful prodigies. In gratitude for past favours it had given him pleasure to step in when another artist had disappointed them. This was the chief event of the evening, but there were several musical items of great interest. Mr. Edward German conducted his Overture to *Much Ado About Nothing*, Sir Alexander Mackenzie directed the performance of Tchaikowsky's Fourth Symphony, while the vocal skill of Madame Nevada in airs from *Lucia* and *Lakmé*, offered agreeable contrast to the instrumental portions of the concert. The last concert of the season was given on Thursday, June 15th, and had unusual attraction in the first appearance of Herr Richard Strauss, the popular composer and conductor, and the first appearance this season of the famous pianist Herr Moritz Rosenthal. Herr Strauss conducted his remarkable Symphonic Poem, "Tod und Verklärung," which was originally performed at one of the Schulz-Curtius Concerts at Queen's Hall, in December, 1897. The work is a somewhat sombre composition, describing the remembrances of a dying man who is recalling his past life from boyhood in a miserable garret, where the dull ticking of a clock seems to measure out the span of life yet remaining to the invalid, who is, however, saved from despair by the hope of happiness in a future life, this hope being suggested by the principal theme in the music. This portion of the work relieves the gloom and despondency of the previous passages. But even with this contrast, "Tod und Verklärung" must be pronounced sombre. But it is far superior to the average "programme music," as it displays ample knowledge of orchestral effects, and no little inventive power. Without regarding the subject as one of the best possible for musical treatment, it is undeniable that Herr Strauss has revealed ability of the highest kind in working out his themes. The composition greatly impressed the Philharmonic audience, and the composer met with an enthusiastic reception. The two entr'actes from Sir Alexander Mackenzie's incidental music to Byron's *Manfred* were conducted by the composer with excellent effect, and the music (heard for the second time on this occasion) decidedly improved upon further acquaintance. Herr Rosenthal chose as his chief solo Chopin's Concerto in E minor. Beautiful as the work is it did not afford the pianist scope for the

3 SHORT PIECES

for Violin

with Pianoforte accompaniment

by

RICHARD HOFMANN.

Op. 110.

№ 1. ANIMATION.

(Aufmunterung).

Moderato.

Violino.

PIANO.

mf

p dolce

p

mf

mf

mf

mf

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◆ 10, Lexington Street London, W

Lehmann shed enough tears to have washed all the scenery and the other singers down into the orchestra, if only the tears had been real. Luckily, they were not; so the properties and the Covent Garden staff got through unhurt. But I was hurt. The human appeal—I mean the appeal made through the simulation of human distress and agony, as distinguished from the appeal made by acting and singing into which neither agony nor human distress enters—is always a dangerous tool. Sometimes it can be used with superb effect, as, for example, Jean de Reszke uses it in *Tristan*; but even in that most poignant third act a noticeable feature of Jean's performance is its restraint. There is no restraint about Madame Lehmann; I suppose she has played the part so often, and has taken the measure of her effect upon the audience so seldom, that exaggeration has come to seem necessary to produce the result she desires. Anyhow, she did exaggerate, and most terribly. At times, however, as in the gorgeous love duet, she was superb, and made one wish she would keep at that splendid level, and not make vain attempts to rise above it. Dippel exaggerated, too, but in a different way. In the prison scene, when Florestan fancies somehow that Leonora must be near, he became fearfully ecstatic and forgot to drop off to sleep until the cue arrived for the entry of Leonora and the gaoler, and then he fell asleep literally with a thud that shook the theatre to its foundations. I must save myself by saying that if the rendering of these two artists was a failure it was at any rate a fine failure, a very different failure from the failure of *Norma*. The other soloists were competent, but never got to a pitch of excellence demanding any special notice, and the orchestra was a trifle ragged and uncertain. Dr. Muck is a sound conductor, but I could not agree with his readings of several numbers. The grave-digging scene was taken at a prodigious pace, and was as nearly ineffective as that tremendous scene could be.

Besides these things, we have had two shabby-genteel performances of *Don Giovanni*. But I cannot treat a performance of *Don Giovanni* seriously when the all-important harpsichord part is left out. Covent Garden boldly plunged for two or three seasons and engaged Mr. Dolmetsch with his specially built harpsichord; and the result was that we heard *Don Giovanni* as Mozart meant it to sound. But this year, for some inscrutable reason, Mr. Dolmetsch was not engaged. Probably the management will say that the harpsichord is not necessary. That is childish: they might as well say the trombones in the last act are not necessary. Mozart wrote for the harpsichord, and whatever Mozart wrote for is necessary. I hope that next year the management will feel penitent about this fall from grace, and try to come as near as possible to a true interpretation of Mozart's intentions.

It is time this article went to the printer; but as to-night Mancinelli's *Ero e Leandro* will be given, I hope to be able to add a postscript about it.—Yours faithfully,

ITALIANOPHILE.

*The Foyer, Covent Garden,
June 20th, 1899.*

P.S.—What can one say about *Ero e Leandro*? It shows industry and ability of a distinctly limited sort; but inspired it certainly is not. It is a pleasant kind of compliment on the part of the management to produce it last year and to have it performed again this year; and I do not say that Mr. Mancinelli does not deserve such a compliment. But the representation was in no sense an artistic event.

Concerts.

PHILHARMONIC SOCIETY.

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Violino.

PIANO.

mf

p dolce

p

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mf

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mf

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First system of musical notation, featuring a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. The system includes dynamic markings such as *f* and *ff*, and articulation marks like *V* and *ff*.



Second system of musical notation, continuing the vocal and piano parts. It includes dynamic markings such as *f* and *ff*, and articulation marks like *V* and *ff*.



Third system of musical notation, featuring a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. It includes dynamic markings such as *f* and *ff*, and articulation marks like *V* and *ff*. The system also includes the instruction *cresc. e string.* and asterisks marking specific measures.



Fourth system of musical notation, featuring a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. It includes dynamic markings such as *f* and *ff*, and articulation marks like *V* and *ff*. The system also includes the instruction *a tempo* and asterisks marking specific measures.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a phrase marked with a 'V' (Vivace) and a slur. The piano accompaniment is in bass clef and features a steady eighth-note pattern in the left hand and chords in the right hand. There are asterisks (*) under the piano part, likely indicating repeat signs or specific performance instructions.

Second system of musical notation. The vocal line continues with a 'rit.' (ritardando) marking and a 'V' (Vivace) marking. It ends with a phrase marked 'a tempo' and 'p' (piano). The piano accompaniment also has a 'rit.' marking and ends with a phrase marked 'a tempo' and 'p'. There are asterisks (*) under the piano part.

Third system of musical notation. The vocal line continues with a treble clef and a key signature of one sharp. It contains several measures of music. The piano accompaniment is in bass clef and features a steady eighth-note pattern in the left hand and chords in the right hand. There are asterisks (*) under the piano part.

Fourth system of musical notation. The vocal line starts with a 'V' (Vivace) marking and a slur. It contains several measures of music. The piano accompaniment is in bass clef and features a steady eighth-note pattern in the left hand and chords in the right hand. There are asterisks (*) under the piano part.



First system of musical notation. The upper staff (treble clef) contains a melody with three accents (V) and dynamic markings *f* and *mf*. The lower staff (bass clef) contains a piano accompaniment with a continuous eighth-note pattern and dynamic markings *f* and *mf*.



Second system of musical notation. The upper staff (treble clef) contains a melody with a trill (tr) and dynamic markings *p* and *mf*. The lower staff (bass clef) contains a piano accompaniment with a continuous eighth-note pattern and dynamic markings *p* and *mf*.



Third system of musical notation. The upper staff (treble clef) contains a melody with a trill (tr) and dynamic marking *p*. The lower staff (bass clef) contains a piano accompaniment with a continuous eighth-note pattern and dynamic marking *p*.



Fourth system of musical notation. The upper staff (treble clef) contains a melody with dynamic markings *f* and *mf*. The lower staff (bass clef) contains a piano accompaniment with a continuous eighth-note pattern and dynamic markings *f* and *mf*.

fullest manifestation of his wonderful gifts of execution, but he gave a very attractive reading of the concerto, and was greeted with extraordinary enthusiasm. After being recalled more than once to the platform, Herr Rosenthal played a piece of Liszt, which gratified his auditors immensely. Special compliments were paid to Sir Alexander Mackenzie in recognition of his services as conductor for the past seven years. Thus the Philharmonic season ended with greater animation than it began. Some disappointments had occurred, for which, however, the directors could not be blamed. M. Paderewski was to have played the new Concertstück of Mr. Cowen, but he rushed off to his native land to get married, and was enjoying his honeymoon when Mr. Cowen was expecting his new pianoforte work to be produced. Another disappointment was the non-appearance of the Russian composer Glazounow, who promised to conduct his Sixth Symphony in C minor. We understand M. Glazounow will visit London next year, and also Paris. Generally, the works produced at the Philharmonic, and their performance, have done the Society credit, and fortunately the rehearsals have not been interfered with as much as formerly by the clashing with operatic rehearsals. As for new compositions, it must be remembered that great musicians do not spring up like mushrooms. Sometimes many years elapse without the advent of a great composer.

SAVOY THEATRE.

ON Tuesday, June 6th, the favourite Gilbert and Sullivan comic opera, *H.M.S. Pinafore*, was revived with great success. It was originally produced twenty-one years ago, and only one of the performers who then took part in the opera was seen on this occasion. That was Mr. Richard Temple, who reappeared in his old part, Dick Deadeye. Mr. D'Oyly Carte has spared no expense in placing the *Pinafore* on the stage, which was made to resemble the deck of an old-fashioned man-of-war, and sailors climbed up the rigging in the most realistic manner. Ample justice was done to the pretty melodies of Sir Arthur Sullivan and the witty dialogue of Mr. W. S. Gilbert, and a crowded house greeted the opera and the composer in the most enthusiastic manner, while the quaint passages in the libretto caused as much amusement as ever. The new Savoyards were quite as competent as the original performers, and there is every prospect that *H.M.S. Pinafore* will sail through the season.

WAGNER CONCERTS.

AT Queen's Hall, June 3rd, under the able direction of Mr. Henry J. Wood, a capital performance was given of Beethoven's Symphony in F. Miss Lillian Blauvelt and Mr. Ellison Van Hoose were the vocalists, and, besides singing solos, they gave the Bridal Duet from *Lohengrin* in an artistic manner. On June 10th selections from *Das Rheingold* proved very attractive, the opening scene in the depths of the Rhine being admirably rendered by Miss Blauvelt, Miss Kirkby-Lunn, and Miss Helen Jaxon as the Rhine Maidens, Mr. Bispham representing Alberic with his customary artistic skill. He also sang the "Abschied" from *Die Walküre*. The orchestra, splendidly conducted by Mr. Wood, also played the *Meistersinger* Overture and the *Siegfried* Idyll.

THE SARASATE CONCERTS.

THE popular Spanish violinist gave his first concert this season at St. James's Hall on June 3rd, the audience being very large. At the second recital the "Kreutzer Sonata" was played with exquisite tone and admirable execution, although some might prefer the greater breadth and volume with which Dr. Joachim interprets Beethoven's lovely work. Mme. Marx-Goldschmidt undertook the pianoforte part, and played beautifully, as she also did with Señor Sarasate in the Schubert Fantasia in C. She gave solos of Chopin, Schubert, Scarlatti, and Saint-Saëns. The violinist was also heard in the dainty "La Fée d'Amour" of Raff, the concert concluding with one of his own Spanish dances.

MADAME PATTI'S CONCERT.

ON Tuesday, June 6th, Mme. Patti gave her first concert this season at the Albert Hall, and fortunately the programme was

not quite so stereotyped as usual, for the *prima donna* sang for the first time in the concert room the air "Casta Diva" from Bellini's *Norma*. There is no longer the enthusiasm for Bellini's music which there was when Mme. Patti, then quite a child, used to sing the melodies of that composer with exquisite effect. Her refined art on this occasion was, however, fully appreciated. As usual, Mme. Patti, being announced for three songs, gave six, and even then the audience clamoured for more; but the *prima donna* appeared in her travelling dress, and the hint was taken. Other popular vocalists and instrumentalists took part in the concert, and on June 30th Mme. Patti gave her last concert for the present season.

MADAME CARREÑO'S RECITAL.

MME. CARREÑO gave her first recital this season at St. James's Hall on Thursday, June 15th. The programme commenced with one of Tausig's transcriptions of a Bach organ fugue. But the most striking of the purely pianoforte works was Beethoven's "Sonata Appassionata," in which the gifted pianist played with vigour and intensity quite rare in her sex. She was also heard in a group of Chopin pieces and Schumann's "Symphonic Studies," which she gave with the most complete mastery over their many difficulties, and with style and expression proving that the Venezuelan pianist has made a great advance as an artist. Mme. Carreño was particularly successful in one of Chopin's Preludes and in his Ballade, Op. 47, which very few lady pianists could have interpreted with so much variety of effect, combined with such ample technical skill. In this respect she is quite in the foremost rank of living performers. Her popularity has vastly increased, and her playing evoked extraordinary enthusiasm. In response to the demand for more, Mme. Carreño gave a couple of Chopin's Studies with brilliant execution.

THE ROYAL COLLEGE CONCERT.

A PUBLIC concert was given at St. James's Hall on June 16th under the direction of Dr. Stanford, when, as a tribute to the memory of Johann Strauss, his overture *Die Fledermaus* was performed. The composer conducted it on Whit-Monday, which was the last occasion of his appearing in public. One of the most ambitious items undertaken by the students was the Symphony of Brahms, No. 1, which was very well played, as was also the incidental music of *Sylvia*, by Delibes. The Pianoforte Concerto in F, by Saint-Saëns—which was new to London—was brightly rendered by Miss Maud Gay, a most promising student. Mr. Courtier-Dutton sang Wolfram's air from the second act of *Tannhäuser* with much taste. He has a fine baritone voice. Miss Gleeson White also did herself credit in Schubert's "Allmacht." Dr. Villiers Stanford conducted with great care, and the concert served to show how thoroughly the studies at the Royal College are conducted.

RICHTER CONCERTS.

THE Sixth Symphony of the Russian composer Glazounow was a feature at the second concert, but it came at the end of the programme. The general tone of the symphony indicated the composer's leaning to the German school, Schumann being evidently the master he admired the most. M. Edouard Risler, the pianist, was welcomed after a long absence. Born in Baden of French parents, M. Risler's style partakes of the character of both countries, France and Germany. Liszt's Second Concerto showed him to be fully equal to the executive difficulties of the modern school. Wagner's *Faust* Overture was one of the items of the concert. The closing scene from *Tristan und Isolde* was also included. At the third Richter concert the Overture to Siegfried Wagner's comic opera, *Der Bärenhäuter*, was given. Naturally, great interest was taken in the work, although it contains portions calculated, as Beethoven once said of a composition of his own, "to make professors and theorists of the old school shake their heads until the powder was shaken from their wigs." Sometimes the younger Wagner has a passage recalling the style of his celebrated father, but at present we do not discover any strong indications of the creative power which placed Richard Wagner among the immortals. The feature of the fourth concert on Monday, June 12th, was Tchaikowsky's Over-

ture-Fantasy, *Hamlet*, which was, perhaps, appreciated more than it has ever been before. Foreign composers rarely comprehend the English ideal of *Hamlet*, but there are many fine and original passages in the Russian musician's work. A Wagner selection and Beethoven's Pastoral Symphony made up a capital concert. In fact, Dr. Richter is now fully aware that he pleases his admirers most when he gives a Wagner or Beethoven selection, or introduces both of these composers in the same programme. The Richter concert of June 19th had a curious orchestral item by Mr. Edward Elgar, consisting of fourteen variations supposed to represent the characters of as many of his friends. Without attempting to explain the puzzle Mr. Elgar has set to excite the curiosity of his audience, we may frankly give him credit for the novel and beautiful effects introduced in the variations, admirably played by Dr. Richter's orchestra. The composer was called to the platform and warmly applauded. A legend for the orchestra, by J. S. Svendsen, was simply programme music of a pleasing kind. A suite from the opera *Snigourotchka*, by the Russian composer, Rimsky-Korsakow, was an example of Slavonic dance-music almost as uncouth as the name of the opera from which it was taken. Dvorák's "Carneval" Overture and Mozart's "Prague" Symphony were included in the programme; and Madame Marie Brema sang the closing scene from *Götterdämmerung* finely.

A TSCHAIKOWSKY CONCERT.

THIS was one of Mr. Robert Newman's "happy thoughts," which was carried out at Queen's Hall on Wednesday, June 14th. The programme included the Overture simply called "1812," written to commemorate the failure of the French invasion. The beautiful "Symphonie Pathétique" was another item, and Mme. Carreño played the Pianoforte Concerto in B flat minor with great success, particularly in the slow movement, which she gave with admirable expression, contrasted with great animation in the finale, in which Tschaiikowsky has interwoven snatches of Russian melodies with brilliant effect. Excellent work was done by the orchestra under Mr. Wood. Miss Blauvelt was the vocalist.

M. YSAËE'S CONCERTS.

THE last concert of the famous Belgian violinist was in many respects the best. It also attracted the largest audience, for, as a matter of fact, the popularity of this remarkable artist has grown rapidly since his first appearance in London. At his last performance, on Saturday, June 17th, M. YsaËe had the advantage of being accompanied by the fine orchestra conducted by Mr. H. J. Wood. The violinist first played the Concerto of Lalo, in F minor, Op. 20, which was performed by Señor Sarasate at the Philharmonic Society in 1874, when he was heard for the first time in this country. A novelty was a very original and graceful piece by M. Chausson, called with justice a Poème. A sad interest was given to this composition owing to the unhappy fate of the writer, one of the most successful pupils of César Franck. He was killed by a fall from his bicycle in his own garden on the previous Sunday, his little daughter witnessing her father's death. He was only forty-four years of age, and had written many fine works. One of them, an opera called *Roi Artus*, is to be produced at Carlisle shortly, under the direction of Herr Mottl. M. YsaËe played the Poème exquisitely, and we may expect frequently to hear it in the concert room, as it is the kind of piece to display the ability of a first-rate violinist. Another great success was the "Scotch Fantasia" of Max Bruch, after which M. YsaËe was so enthusiastically applauded that he gave a Study of Lauterbach in addition. Mr. Wood's orchestra played works by Beethoven, Grieg, Liszt, and Cowen.

HERR EUGEN GURA'S CONCERTS.

HERR EUGEN GURA, if he has lost to some extent the freshness and quality of tone that once gave such a charm to his singing, is still at sixty years of age a great artist. He sang at Drury Lane in 1882 as Hans Sachs, being then in his prime, but even now there are few of his countrymen who can be compared with him for style, dramatic feeling, and intelligence.

He was especially good in the ballads of Carl Loewe, and their singular and often unexpected incidents were brought out by Herr Gura with extraordinary power. He also gave some of the less known songs of Schubert, rendering his "Prometheus" grandly. Mr. Carl Armbruster accompanied in the most artistic manner. The first recital was given on June 14th, the second on the 19th.

THE ELDERHORST CONCERTS.

MR. ELDERHORST is continuing his Chamber Concerts during the summer season, and on Wednesday, June 7th, he gave the Pianoforte Trio in A minor, by Tschaiikowsky, written "in memory of a great artist," and a strong contrast was afforded by the performance of Haydn's cheerful Trio in G. The pianist was Herr Schönberger, who was admirable in the Russian composer's trio, Mr. Elderhorst and Mr. Whitehouse taking the violin and violoncello parts. Herr Schönberger also played the B flat minor Sonata, of Chopin, the Funeral March movement being extremely impressive, owing to the ability of the pianist. The sixth concert took place on the 15th, when Mr. Elderhorst was assisted by Messrs. Kornfeld, Hobday, and Whitehouse.

M. RISLER'S RECITAL.

HAVING made his first appearance at a Richter concert, M. Risler gave a recital on Monday, June 5th, at St. James's Hall, and, notwithstanding the extremely hot afternoon, a large audience assembled. M. Risler started with the Sonata in F of Mozart. Then came the Fantasia Sonata, Op. 27, No. 2, of Beethoven. Another sonata was that of Weber, in A flat, which displayed the pianist to the greatest advantage of any, especially in the final rondo. Chopin pieces followed, and Liszt's Study in D flat, and Dr. von Bülow's transcription of the *Meistersinger* Overture proved M. Risler's command of the keyboard and his sympathy with the modern school of pianoforte playing.

MISCELLANEOUS MUSICAL ITEMS.

AT the Lyric Theatre, July 10th, the comic opera *El Capitan* is to be produced under the management of Mr. de Wolf Hopper, who intends to astonish London playgoers with a chorus of New York belles, who are said to be charming vocalists as well as remarkable for personal beauty. Mr. Alfred Klein will appear in his original character. The opera was very successful in America, and is said to contain very original and charming melodies.—The number of concerts during June was quite startling. No less than fifty were given in one week. For the most part their artistic claims were not of sufficient importance to warrant detailed criticism, or, indeed, any special comments. But a few had merit: Mrs. Van der Veer-Green at Steinway Hall, for example, proved herself a capable vocalist in songs of Brahms. Mr. George Aspinall at St. James's Hall brought forward several new English songs, some of them likely to become popular. Miss Fanny Wentworth distinguished herself in humorous vocal sketches, and Mr. Rudolph Loman, a pianist new to London, displayed much talent in works of Schumann and Schubert. Miss Tilly Koenen, at the same recital, introduced a new vocal work called "Frau Musika," composed by Heinrich van Eijken, but whatever merit the music possessed was spoiled by a poor libretto, so "Frau Musika" made but little impression, and will probably not be heard again.—Miss Rosa Leo, a vocalist of merit, gave a concert at which her own singing was a prominent feature.—Miss Adela Verne on June 7th gave a recital, the interest of which was greatly increased by the presence of Sir Hubert Parry. Some new Variations by Mr. Hurlstone, recently a student at the Royal College, displayed great promise, and proved well contrasted and effective. The air that suggested the piece was Hungarian. Miss Adela Verne's excellent playing was appreciated in Beethoven's E flat Concerto, and in a scherzo from a concerto by Liszt in D minor, once played by M. Paderewski. But the lady fatigued herself unnecessarily by playing Grieg's concerto at the end of a long concert. At a less busy period the talent of Miss Verne would have met with still greater appreciation, but she had a very favourable reception.—M. d'Erlanger, one of whose operas was

produced a couple of years ago at Covent Garden, has written a new one, entitled *Hans Mathis*, the libretto being based by M. Cain upon the chief incidents in *Le Juif Polonais*. M. Maurel will appear in the chief part during the forthcoming Paris Exhibition.—It will be news to many—and good news—that Mr. Henschel is engaged upon an opera. It is to be called *Nubia*, and will be produced shortly at Dresden. Let us hope that London may also hear it soon, the composer being so popular here.—M. Van Dyck sang to her Majesty at Balmoral on Saturday, June 10th, when Mr. Carl Armbruster accompanied. The Belgian tenor was warmly complimented by the Queen, who gave him some handsome presents.—The project of a National Opera House is favoured by the London County Council, but we must not be too impatient for the first performance.—A performance of *Elijah* at the Crystal Palace was announced on the 24th, on quite a Festival scale.—Miss Maud MacCarthy, the highly talented young Irish violinist, gave a most successful concert on June 17th. Her teacher, Señor Arbos, has every reason to be proud of her—Schumann's Overture and incidental music to Byron's *Manfred* was performed at St. George's Hall, June 21st, for the first time in London in association with the text (abridged). Orchestra and chorus of the London Organ School were under the direction of Dr. Yorke Trotter; Mr. Charles Fry was the reciter.

Musical Notes.

Berlin.—The three-act opera, *Ingwelde*—text by Ferd. Count Sporck, music by Max Schillings—given here for the first time at the Royal Opera by the Schwerin Opera Company under the eminent conductor Zumpe, follows Wagner's method without the master's genius. The Prelude to the second act, and the second act generally, are the best sections of the score.—The most commendable, recently-started exchange of high-class performances between various operatic stages, is likely to receive further extension. Thus, Dresden is to introduce here Peter Cornelius's *Cid*; Munich, Heinrich Vogl's *Stranger*; and Vienna, Smetana's *Dalibor*.—At the Royal Opera a Strauss evening was given in memory of the composer's recent decease. It included: Mozart's "Maurische Trauermusik," a Prologue by Oscar Blumenthal, spoken by the actress, Rosa Poppe, which produced a deep impression; and the waltz king's most popular operetta, *Die Fledermaus*, conducted by Richard Strauss (no relation); besides some Strauss *Walzer* between the acts. The house was sold out.—The opera, *The Recruit of the Great King*, by Wilh. Meves, music by Max Clarus, conductor of the Brunswick Ducal Opera—which inaugurated the Friedrich-Wilhelmstädter Theater, and for which a special permit had to be procured on account of the appearance of a Prussian sovereign on the stage—met with very moderate success.—Director Heinrich, successor of Hofpaur for the operatic summer season at the Theater des Westens, opened with Mozart's *Magic Flute*, put on the stage after the famous Munich model performance, with excellent results, the tenor, Carlen (Tamino), and next to him the basso, Blass (Sarastro), earning special distinction.—By order of William II., Richard Kleinmichl is writing a *pot-pourri* on Lortzing's recently produced opera, *Regina*, for military band for the Imperial yacht.—At the house in which the Russian composer, Michael Glinka, died on February 15th, 1857, a memorial tablet was affixed. A concert, directed by Mili Balakirew, clever pupil of the composer, at which only works by the latter were performed, was given with the assistance of the excellent Schwerin Court Orchestra, strengthened by some Berlin instrumentalists.—The recent Sixty Years Joachim Jubilee Concert netted over 5,400 marks, 3,000 of which the great violinist purposes

to give to the Berlin Haydn-Mozart-Beethoven monument, the rest to the Goethe monument at Strasburg.

Leipzig.—Special influence must have caused the production of Alex. von Zemlinsky's opera, *Sarema*, which displays small talent and met with small favour. The libretto, after Gottschall's *Rose of the Caucasus*, is passable, but the music is noisy and without character, vascillating between bombastic pathos and insipid lyricism, overcharged with discords. A few *ensemble* pieces in the second act present, however, a pleasing contrast to the rest.

Cassel.—The great three-days' Emperor's Vocal Prize Festival passed off most brilliantly. The specially constructed Hall held about 6,000 listeners, besides about 1,000 male singers and seventy instrumentalists. Eighteen unions of not less than 100 vocalists, each divided into three groups, took part in the contest. The Emperor's prize was awarded to the Cologne Society, although some competent listeners considered the singing of the Berlin and Bremen Unions, if perhaps somewhat less remarkable for vocal volume, even more finished, but this may have been owing to the unequal acoustics of the hall. Reinhold Becker's prize song, "The Choral of Leuthen," also a freely chosen chorus, had to be sung by each section, by which the competition was reduced to eight associations.—Special admiration was excited by the endurance and most minute interest displayed by the Imperial couple, who stayed from the first note to the last. The Emperor himself gave out the fine motto: "Im Liede stark, Deutsch bis ins Mark," and made some most appropriate remarks upon the present general degeneration of the genuinely choral into an "orchestral" style of composition, a defect from which even the above-mentioned prize chorus is not altogether exempt. The first male choral union was founded by Zelter in 1809, soon after which every German city, town, and almost village, had its own local association.

Dresden.—The local Liedertafel celebrated the 60th year of its existence with a festival concert, which, under Waldemar von Baussem's direction, testified once more to its high-class qualities. Previous conductors were Reissiger, Richard Wagner, Ferd. Hiller, Robert Schumann, etc. Committees have been formed for the erection of monuments to Mozart and Rubinstein. Notwithstanding the slight claims of the latter to this distinction, a concert given under Schuch has proved a real financial success.

Munich.—Bernhard Stavenhagen's contract as conductor of the Royal Opera for one year has been extended to three—perhaps to the regret of some of the habitués.

Düsseldorf.—The 76th Niederrheinish festival went off with great *éclat* under the very able conductorship of Prof. Butts and Richard Strauss, with a chorus of 591 voices, 128 orchestral performers, and a host of celebrated soloists.

Weimar.—The *première* of the comic opera, *The Knight of Fortune*, by the Russian aristocrat and consul at Stettin, Eugen von Volborth, met with a very friendly reception.—At a meeting of the Goethe Verein, Liszt's *Tasso* was very appropriately performed in conjunction with the poet's great drama. The famous Court orchestra produced a new violin concerto, composed by G. Strube and executed by Concertmeister Krasselt.

Bremen is taking high rank in opera under the new direction of Erdmann Jessnitzer, showing a total of 271 performances during the first year, which included no less than 30 representations to full houses of Mozart's *Magic Flute* after the recent famous Munich *mise-en-scène*.

Meiningen.—On October 7th the first Brahms monument will be inaugurated here, where from 1881 the great composer loved to dwell so frequently. In connection therewith the second Meiningen musical festival, under the direction of the famous local conductor, Fritz Steinbach, will be held from 7th to 10th of that month. The chorus will comprise over 400 voices, and the celebrated orchestra will be increased to 80 instrumentalists. The Joachim Quartet, the vocalists Adrienne Osborne of Leipzig, Dr. Felix Kraus of Vienna, the pianists Eug. d'Albert and Leonard Borwick, besides others, will take part. The "Deutsche Requiem," "Triumphlied," "Tragic" Overture, Rhapsody, second Symphony, and other works by Brahms will be given, Beethoven's *Fidelio* will be performed, and an exhibition of portraits and busts of Brahms will be added. The ticket for the six concerts costs 25 marks (£1 5s. sterling). Applications for tickets, likewise for *Fidelio* as well as for lodgings, will be received by the banker, B. M. Strupp, Meiningen.

Dortmund.—At the 35th meeting of the General German Musical Union several new works were produced: *inter alia*, symphonic variations on the chorale "Wer nur den lieben Gott lässt walten," for orchestra and organ, by Georg Schumann; sections of a "German Mass" (suggested by Brahms's "German Requiem"), for vocal soli, double chorus, boys' chorus, orchestra and organ, by Otto Taubmann; two symphonic poems, "Charfreitag und Frohnleichnam," by Alexander Ritter, and "Job Fritz," by Karl Gleitz; "Fuga Solemnis," for orchestra and organ, by Max Puchat; the "Euphorion" scene from Goethe's *Faust*, for vocal soli, chorus, and orchestra, by Wilh. Berger; "Präludium," for voice and orchestra, by Rob. Kahn; and a vocal scena, "Maria," by Iwan Knorr, both sung by Frau Emilie Herzog of Berlin; a "Fantasie-Sonate," for organ (Director Kayser, of Hagen), by Neuhoof; Percy Sherwood's prize string quartet, and a prize scena, "Gewitterregen" (Herr Forchhammer), by Herman Bischoff; a Sonata for pianoforte and violoncello (Waldemar Lütischg and Johannes Smith), by Dräseke; a string quartet in A, by Stephan Krehl; a "Fantasie-Sonate" in G minor, Op. 106, for viola and pianoforte, by Philipp Scharwenka, played by Hermann Ritter on the five-stringed viola and Mayer-Mahr. The former also gave an Adagio, Op. 10, by Sinding, and an Andante for viola alta, Op. 65, No. 1, of his own composition; a trio by Vincent d'Indy for pianoforte (Ed. Risler), clarinet (Richard Mühlfeld), and violoncello (C. Piening). The string quartets were played by the fine Meiningen Elderling quartet. Special mark was made by a new vocalist, Frau Ida Ekman, of Helsingfors. The membership of this society has increased by more than 100 subscribers since last year's festival, and the financial position is satisfactory.

Aix-la-Chapelle.—The municipality has voted £26,000 sterling towards the reconstruction of the theatre.

Bautzen.—The musical director and organ virtuoso of Liegnitz, Herr Rudnick, produced a number of his own compositions, including the 84th Psalm for chorus, organ, violoncello solo, and strings, which should be more generally known.

Augsburg.—A successful *première* was given of A. Sandberger's opera, *Ludwig der Springer*.

Liegnitz.—The Rudnick Choir produced for the first time Lortzing's Hymn, "Glory to the Almighty," for vocal soli, chorus, and orchestra, and the oratorio, *The Ascension of Christ*, with such success that a desire for repetition next autumn has been very generally expressed. In spite of some antiquated and profane episodes, these seventy-year-old and entirely forgotten works are certain to find their way more particularly into smaller musical

societies as soon as the pianoforte scores, which have been executed for the above performance, will have appeared in print.

Magdeburg.—The chief interest of a concert given by the Schwarz Male Choral Union, under the baton of its very able director, S. Grunewald, centred in two choruses—a very effective Festal Hymn for tenor and baritone solo, chorus, and orchestra, by Arthur Claassen, the late fondly remembered conductor; and an expressive Ballade, "Wittekind," choral and orchestral, by Josef Rheinberger.—The *Festival of the Grape*, a three-act operetta by Anton Drexler, is the work of a thorough musician, who will doubtless take a higher flight. It met with great favour.

Zwickau.—Among the five models chosen out of over thirty tenders for the Schumann monument, "Lyra," by the Leipzig sculptor, Johann Hartmann, with which Von Gönse's had an equal number of votes, was definitely proposed for execution by the committee.

Essen.—An example worthy to be followed: Through the munificence of the great Krupp, a newly formed orchestra of forty-two receives an annual subvention of 20,000 marks. Symphony concerts are to be given every fortnight, smaller concerts two or three times a week. G. H. Wite and Olsner, the latter formerly of Breslau, are the conductors, with Hermann Behr, of Mayence, as leader of the band.—The Essen Workmen's Choral Union earned very considerable distinction at the recent great Cassel Emperor's-prize competition.

Sondershausen.—At the festival concert of the German Academic Vocal Union, consisting of about 800 voices, excellent effect was given to "Kaiser Rothbart," by Podbertsky, and to works by Beethoven, Taubert, Dregert, Silcher, and others.

Cologne.—Dr. Max Burckhardt has been elected conductor of the Cologne Liederkrantz.

Frankfort-on-Main.—Under our new conductor, Max Kämpfert, the Palmengarten Orchestral, more particularly the symphony, Concerts have acquired a greatly advanced position in public favour.

Barmen.—About 2,000 singers assembled to celebrate the fortieth year of the existence of the Male Choral Orpheus Society.

Guben.—The late Paul Kuczinsky's *Sermon on the Mount* was given in conjunction with the local church service with excellent effect.

Hanau.—Scenes from Sudermann's drama, *Johannes*, set to music for three solo voices, chorus, and orchestra, by Dr. Frank L. Limbert, director of the local Oratorio Society, display much talent for characteristic expression and skill in the treatment of the orchestra. The reception was very favourable.

Hagen.—The new concert hall, Zum Weidenhof, holding about 1,000 persons, was inaugurated, with great *éclat*, with an excellent performance of Beethoven's overture, *Zur Weihe des Hauses*, followed by a cantata, "From Germany's Great Time," by Ernst H. Seiffardt, composed in reference to the German victories in 1870-71, and given for the first time in the Jubilee year 1895. The somewhat "eclectic" work is specially to be commended for its grateful solo parts and its effective choral and orchestral writing.

Harzburg.—The local branch of Harzclub offers 200 marks for the best choral setting of the Rev. Eyme's poem glorifying the beauties of Harzburg.

Vienna.—Johann Strauss's best and most popular operetta, *Die Fledermaus*, was played at the Imperial Opera as a commemoration of the waltz king's death on 3rd June last, probably the liveliest work ever given on a similar occasion. The chorus was composed of solo

artists, and all performers concerned acted and sang with extraordinary *verve* and enthusiasm under Gustav Mahler's *bâton*. The "Blue Danube" Waltz was played during an *entr'acte* by the famous band as it had probably never been played before.—Dr. Hans Richter, who has kindly consented to remain here in consideration of an exceptionally increased salary, is, according to report, to have the title of "General Musical Director" specially created for him.—At the initiative of the Orchestral Haydn Club, and notably of its president, Heinrich Ohrsandl, a permanent Haydn Museum has, just ninety years after the great composer's death, been formed in the room which he occupied in the Haydn Gasse VI., No. 19. It contains the original scores of *The Creation*, *The Seasons*, symphonies, quartets, pianoforte sonatas and other manuscripts, portraits, medals, etc. At the inaugural solemnity, Beethoven's "Ehre Gottes" was given as a horn quartet, Mozart's "Bundeslied" was sung by the Schubertbund. Court Kapellmeister Rudolph Bibl, Dr. E. Mandyczewski, the composer Richard Heuberger, Alois Schmidt (Court Kapellmeister of Dresden), the sculptor Hackstock, and other notabilities were present. Two laurel wreaths were deposited at the foot of the Haydn statue in the suburb of Mariabühl.

Prague.—The Philharmonic Society produced—somewhat *post festum*—the "Emperor Mass," by the Viennese composer, Emil Nicolaus von Reznicek, formerly Military Kapellmeister here (where also his operas, including his last, *Donna Diana*, were first brought out), now Kapellmeister of the Mannheim Court Theatre. The Mass was written for the Emperor Francis Joseph Jubilee, and although, like his Smeysal Requiem (1894), somewhat operatic in style, it possesses considerable merit and attractive qualities.—Director Gustav Mahler, of the Vienna Opera, who heard Smetana's opera, *Libuscha*, during his recent visit here, acquired the work for the Imperial stage.

Karlsbad.—Our little town theatre shamed most other stages by commemorating Halévy's birthday with a very creditable performance of *La Juive*—conductor, Herr Baldreich.—Labitzky's last Symphony Concert produced a new orchestral *Sérénade*, by Emil Seling, musical professor at the great military academy, Theresianum, of Vienna with decided success. This melodious, cleverly constructed and harmonized work in four parts should meet with extensive acceptance.

Modiasch.—The *première* of the opera *Der Herr der Hann*, set to a poem descriptive of Saxon life, music by Hermann Kirchner, took the form of a national event, with brilliant success, with a concourse of people from all parts of Saxon Transylvania.

Paris.—Méhul's *chef d'œuvre* "*Joseph*" was revived at the Grand Opéra, provided with recitatives by Bourgault-Ducoudray, who strived more or less successfully to imitate the classic composer's style, using also some of his "motives," and adding Joseph's Dream, not existing in the score. The chief vocalists were Mdle. Ackté (Benjamin), Vaguet (Joseph), Delmas (Jacob), and Noté (Simeon).—At the Opéra Comique, *Cendrillon*, a fairy story in six tableaux, by Henri Cain, music by Massenet (obviously suggested by Humperdinck's *Hänsel und Gretel*), met with genuine success, to which the lavish *mise-en-scène* contributed not a little, under Luigini's very able conductorship. Mdle. Guiraudon was a charming Cinderella, and Mme. Deschamps-Jéhin surprised by her comic vein.—The Renaissance produced the three-act lyric drama *Le Duc de Ferrare*, by Paul Milliet, music by Georges Marty, a young "Prix de Rome," singing master at the Opéra and Conservatoire, composer of a dramatic poem, "Merlin

enchanté," and other orchestral and vocal works. The *Duc de Ferrare* is written on Wagnerian lines, and the orchestration is extremely noisy. The work indicates dramatic talent, but melodic inspiration is conspicuous by its absence. The performance under the composer's *bâton*, with Mdle. Martini and MM. Cossira, Seguin and Soulaacroix in the cast, was in all respects satisfactory.—Charles Lamoureux is said to have secured 75,000 francs for the production of *Tristan*, likewise the right of performance from Wagner's heirs. He is to have the sole artistic direction, with Herr Willy Schütz as business manager and lessee of the Nouveau Théâtre for the representations from September 1st to December 14th, 1899. Madame Litvinne, the French Elsa and Eva, will be Isolde; Jean de Reszke, Tristan; and the Lamoureux Orchestra is to play.—*Une Sérénade*, comic opera by Lodois Ferranti, was very well received in the salle of the *Journal*.—The National Society of Music produced several novelties: an overture, "Scheherazade," by Maurice Ravel, which, notwithstanding its quaint orchestration, found small favour. On the other hand, marked success was achieved by J. Guy Ropartz's 136th Psalm for chorus and orchestra, and by the first part given from J. Albenitz's suite "Catalonia," which was pronounced the most brilliantly effective Spanish orchestral piece brought out since Chabrier's "España." Strongly contrasting in character was the sweetly melancholy "Chorus of Boatmen of the Volga," by Charles Köchlin.—Clarence Eddy, an American organist, gave a Recital at the Trocadéro, with a programme of light music—"Overture," by Wolsenhölme; *Ave Maria* and Scherzo, by Enrico Bossi; Romance in D flat, by Lemare; a Fantasia on the Austrian Hymn, by Labor; Toccata in E, by Bartlett, etc.

Reims.—The Ode in three parts, "Le Baptême de Clovis," by Pope Leo XIII., set to music by Théodore Dubois, was produced by 200 executants in our historic Cathedral under the composer's direction.

Bern.—£36,000 sterling has been subscribed for a new theatre, which is to replace one of the oldest stages in Europe. The plan by the architect Würstenberg is highly spoken of.

St. Petersburg.—The Berlin Philharmonic Orchestra met with brilliant success. Endless ovations at the closing (fourth) concert.—The Imperial Orchestra performed very successfully the introduction to Arenski's opera, *Raaf and Damayanti*.—A new theatre, "Olympia," chiefly for the cultivation of operetta, holding nearly 1,000 persons, has been opened. A more appropriate name might have been chosen for this class of music!

Odessa.—The German colony has resolved to erect a German theatre at a cost of 200,000 roubles.

Wychwatinsky.—A school to the memory of Anton Rubinstein is to be founded on the spot where his birthplace stood, and which has been given by the owner to the Committee. The teaching is to devote special attention to choral music and to the training of choral conductors.

Milan.—The local conservatorio has the praiseworthy habit of giving performances at the close of the season of the best works by the pupils of the composition class.

Turin.—A committee has been formed for four performances of the complete "Nibelungen" cycle. Some wiseacres proclaimed Wagner as an ephemeral fashion!

Rome.—A new four-act opera, *La Colonia Libera*, by young Pietro Florida, former pupil of the Naples Conservatorio, pianist and composer of two other operas, symphonies, etc., text after a Californian novel by Bret Harte, was given. Since the success of Leoncavallo's *Pagliacci* this kind of subject has become familiar on

the Italian stage. The music pleased better than the libretto; the appearance of the prima donna on a wooden horse in the circus was strongly condemned.

Genoa.—A flattering reception was accorded to a three-act opera *Dal Sogno alla Vita*, composed and conducted by a young Italian girl, Virginia Mariani.

Modena.—An opera, *Irnerio*, by the still very young composer, Modesto Poggi, met, notwithstanding an impossible libretto, with a friendly reception.

Naples.—A new pianoforte concerto of his own composition was produced by Constantino Palumbo.—At a concert given in the Circolo Beniamino Cesi a nonet by Napoleone Cesi for strings and wind, a pianoforte sonata by Alessandro, and a quintet for pianoforte and strings by Giuseppe Martucci were the most prominent numbers.

Palermo.—A prize offered by the Artistic Cercle was awarded to David Bolognesi of San Remo for his opera, *Regina di Maggio* (*May Queen*).

Rovigo.—A one-act opera, *Il Cieco*, libretto after the modern Italian blood-and-thunder fashion, music by Umberto Cadiolo, achieved a real success.

Acqui.—*Ginevra*, an opera in three acts by Giuseppe Vigoni, met with only moderate favour.

Valencia (Spain).—An opera, *Maria del Carmen*, by Granados, has been successfully produced.

Athens.—Georg Kremser, son of the Vienna conductor and composer, Richard Kremser, is gaining marked success as the director of the Philharmonic Society, and of a classical conservatoire founded by himself.

Deaths.—Hans Balatka, a prominent pioneer of German choral singing in the west of the United States, founder of the Musical Union in Milwaukee, conductor of the Philharmonic Society and of the male chorus "Germania" at Chicago, born in Moravia, d., aged 73.—Christoph Friedrich Leschen, pianist and composer of operas, symphonies, overtures, choruses, and songs, d., aged 83.—Albert Baets, excellent baritone, founder of the Flemish opera.—Josef Anton Heinrich Wiegand, celebrated basso of the German, Vienna, and London opera, born 1842, in Crumbach, died in an asylum.—Johann Strauss, the "Valse King," who, about a fortnight previous to his death, conducted the overture of his operetta *Die Fledermaus*, given as a charity performance at the Imperial Opera. He was engaged on his first ballet, "Cenerentola," of which the first act is nearly complete, to the prize-scenario of Kollmann (pseudonym of an unknown author); born 1825 at Vienna.—Philipp Lenz, choirmaster of the Cathedral at Trèves.—Wilhelm Kleitz, musical director at Leipzig.—Marie Paur, née Burger, pianist, wife of the Kapellmeister Emil Paur, at New York. The famous vocalist and dancer, Carlotta Grisi, cousin of the two great singers Giulia and Giuditta Grisi, long retired from the scene of her triumphs, b. 1819 at Visinida, near Mantua.—Le Roy, singing master and impresario, stepfather of Luise Nikita, aged 46.—Carl Franz, choirmaster of the Cathedral, Berlin.—Wilhelm Rosenzweig, composer of dance music.—Fried. Adolph Mehrkens, pianist, composer and director of the Bach Society at Hamburg, born 1840 at Neuenkirchen.—Louis Bödecker, musical literato.—Ferd. Wendel, for many years conductor of the Philharmonic Society at Potsdam, aged 84.—M. Ernest Chausson, one of César Franck's most promising pupils, 44 years of age, met with a fatal bicycle accident, June 11th. He had composed symphonic and chamber music; also an opera, *Roi Artus*, which has been accepted at Carlsruhe.—F. Jehin-Prume, violinist, Montreal, May 29th, aged 60; made many tours through Europe and America.

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